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THE BRITISH MUSEUM QUARTERLY

VOL. VII. NO. 3

LONDON

PUBLISHED BY THE TRUSTEES

1933

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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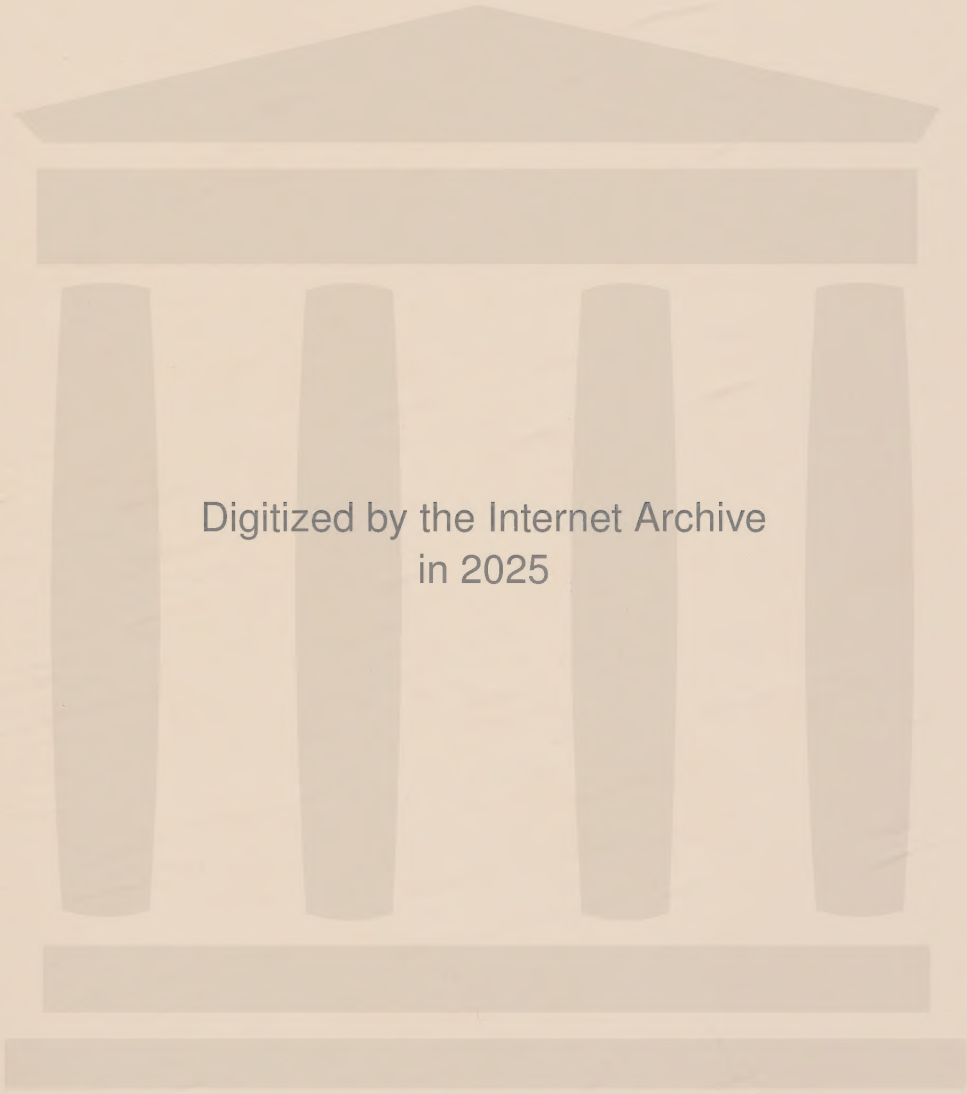

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XXV LANDSCAPE DRAWING BY REMBRANDT

THE BRITISH MUSEUM QUARTERLY — VOL. VII. NO. 3

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CONTENTS

		PAGE
59.	A Landscape Drawing by Rembrandt	63
60.	A Landscape Drawing attributed to Van Dyck	63
61.	Blake's *Songs of Innocence and Experience*	65
62.	Documents from Penshurst	66
63.	William Gardiner, Justice of the Peace	68
64.	The Aberdeen Papers	68
65.	Coleridge's Lectures on Philosophy	70
66.	Anthony Trollope's Autobiography	72
67.	Plays from the Lord Chamberlain's Office	72
68.	The Journals of George Sturt	73
69.	The New Testament in Lithuanian	74
70.	*The Seamans Secrets*	75
71.	Government Publications from the Public Record Office	75
72.	A Digest of Commentaries on the Babylonian Talmud	76
73.	Chinese Calligraphy	77
74.	Antiquities from al Amarna	78
75.	Objects from Mr Brunton's Excavations, 1930–1	78
76.	Objects from the Sir Charles Hyde–Campbell-Thompson Excavations at Nineveh, 1930–2	78
77.	Antiquities from Ur	79
78.	The Gilgamesh Epic in Sumerian	79
79.	Early Painted Pottery from Persia	80
80.	Early Chinese Bronzes	81
81.	Two Pottery Lokapalas	83
82.	A Maya Tripod Beaker	84
83.	Ibero-Roman Silver from Cordova	84
84.	A Rare Roman Coin from Richborough	85
85.	Rodney Gold Badge	85
86.	Wax Models by Italian Die-engravers	86
87.	Prints and Drawings presented as a tribute to Campbell Dodgson	87
88.	Miscellaneous Prints and Drawings	87
89.	Other Gifts	88
	Laboratory Notes: Stains in Silhouette on Bound MSS.	94
	Recent Publications	97
	Exhibitions	99
	Appointment	103

PLATES

XXV.	Landscape Drawing by Rembrandt	*Frontispiece*
XXVI.	Landscape Drawing attributed to Van Dyck	*To face page* 64
XXVII.	Documents from Penshurst . .	„ 65
XXVIII.	Early Painted Pottery from Nihawand and other Sites	*Between pp.* 80 *and* 81
XXIX–XXXI.	Early Chinese Bronzes . .	
XXXII.	Two Lokapalas from a T'ang Grave .	*To face page* 82
XXXIII.	Maya Tripod Beaker . . .	„ 83
XXXIV.	Silver Treasure from Cordova . .	„ 84
XXXV.	*a.* Aureus of Carinus and Numerian .	„ 85
	b. Rodney Gold Badge . . .	„ 85
XXXVI.	Wax Models by Italian Die-engravers .	„ 86
XXXVII.	Firdausi, 'Shahnameh': Stains in Silhouette.	„ 95

59. A LANDSCAPE DRAWING BY REMBRANDT.

ONE of the finest examples of Rembrandt's landscape drawing, a *Study of Cottages and Trees*, was recently presented by the National Art Collections Fund. It came from the Woodburn collection and appeared in a sale at Sotheby's on 20 July 1932 (No. 63), but was up till then undescribed. The ground to the left of the dyke is left blank, but comparison with other drawings, particularly one at Chatsworth, Hofstede de Groot 835 (Vasari Society, 2nd Series VI. 20), shows conclusively that it is a study on the bank of the Amstel a few miles outside Amsterdam. H. de G. 835 shows the same group of cottages and trees, a road and the towing-path left of the dyke, and then the bend of the river. The locality of this group of drawings, which includes two others at Chatsworth, H. de G. 837 and 838, reproduced in the Vasari Society III. 23 and IV. 25, is discussed by Frits Lugt, *Mit Rembrandt in Amsterdam*, Berlin, 1920, p. 112, &c.

The group of cottages and trees is used by Rembrandt in his long landscape etching with *Trees, farm-buildings, and a Tower* (H. 244). The etching has in addition amid the trees on the right a building with a tower, which in the first state shows a cupola, probably the same building which appears in a drawing belonging to Mr Otto Gutekunst (Vasari Society, 2nd Series, V. 10). It is interesting to note how in the etching Rembrandt has eliminated the river and replaced it by a field on the left, and has added a sunset effect, with brilliant contrasts of light and shade, in making his composition.

A. M. H.

60. A LANDSCAPE DRAWING ATTRIBUTED TO VAN DYCK.

A LARGE drawing in body-colour on grey-blue paper, measuring $11 \times 17\frac{3}{4}$ inches, representing a *Country Road flanked by Trees, with two ladies seated in the foreground*, was recently purchased out of the Florence Fund. It appeared in a sale at Sotheby's on July 20 (lot 105) under the name of I. Rademaker, from the late eighteenth-century inscription on the old paper mount (*I. Rademaker fecit*). Abraham Rademaker was a well-known topographical draughtsman of the late seventeenth and earlier eighteenth century

(b. 1675, d. 1735), but no record has been found of any I. Rademaker. There are some thirteen drawings by Abraham Rademaker in the British Museum, chiefly in pen and bistre, but they are in a matter-of-fact style entirely different from the present study, nor are there known elsewhere any drawings of his which would justify an attribution to him, even granted an error in the initial of the inscription.

On the other hand one can state without hesitation that the drawing is by the same hand as two landscape drawings of similar subject and in a similar medium (body-colour on blue-grey paper) now in the British Museum, of which the attribution to Van Dyck has never been questioned (Hind 86 and 87). They are both inscribed *A. Vandyck* in an old hand, though hardly that of the master. This group of Van Dyck drawings was described in the *Burlington Magazine* of December 1927, with references to the older examples in the same manner known to the writer, as follows:

(1) Collection of the late Mr Henry Oppenheimer (exhibited, Flemish Exhibition at the Royal Academy, 1927, No. 594) from the Brett collection.

(2) Collection of Mr Max Bonn (sold at Sotheby's, February 1922, No. 8).

(3) Pierpont Morgan Library, New York (described and reproduced in 'Selections from the collection of drawings by the old Masters formed by C. Fairfax Murray', 1904, No. 245).

(4) Collection of the late Mr J. P. Heseltine (View on the Bank of a River, possibly the Thames at Greenwich), reproduced in 'Reproductions of original drawings in Colour from the collection of J. P. H.', 1903, No. 22.

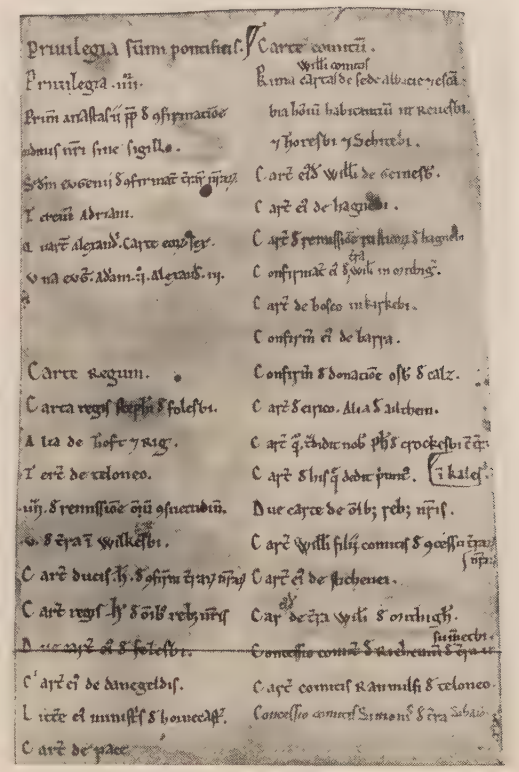
Of these drawings Nos. 1–3 bear the same inscription, *A. Vandyck*, as the two examples in the British Museum, while the Pierpont Morgan example bears in addition what seems to be an authentic signature, *A.V.D.* All these drawings come from good collections, such as Wellesley, Bouverie, and Palgrave.

Most of Van Dyck's landscape studies are in pen or red chalk and bistre, or light water-colour wash. Of this kind the nearest in character is an upright study of trees in the Albertina (reproduced Braun, 778), and there seems no reason to question the development

XXVI. LANDSCAPE DRAWING ATTRIBUTED TO VAN DYCK

a

c



Privilegia sūm pontificū. / Carte comitū.

Privilegia .vii. / Willi comitis Carta cartarū de sede abbacie vesā

Prim̄ institutio pp & confirmatio / bna bōn habitantiū in Reuesby.

dnus vr̄i sue sigillo. / Thoresby. Schreby.

Scdm exemplū confirmatōis ēpi / Carte eiūd Willi de Gerneby.

Privilegium Adriani. / Carte eiūd de Hagnaby.

Carta Alexandri. Carte eiusdem. / Carte & remissiōis tenturar Hagnaby

Vna eor̄ Adam. & Alexandri. / Confirmatio d Willi in ordine.

Carte de bosco in Kirkeby.

Confirmatio eiūd de Lappa.

Carte regum. / Confirmatio & donatiōe oss & alt.

Carta regis Scocie & Foleby. / Carte Scocie. Alia Saltheby.

Alia de Thoro & Reg. / Carte q. Eadmundo ph̄o & crocesby &c.

Privilegium de celonio. / Carte & hosp q dedit p̄mus. Kirkeby.

vii. & remissiōe ōn̄ exactionū. / Due cartē de oblis reb; vr̄is.

Scotie & Era Wilkesby. / Carte Willi filij comitis & quietā Era

Carte ducis H. & confirmatio Era vr̄a / Carte eiūd de Stichenei.

Carte regis H' & oblis reb; vr̄is / Carte de Era Willi & orphanotrophi.

Due carte eiūd & Foleby. / Concessio comitis & Archerunis & Era

Carte eiūd de danegeldis. / Carte comitis Radulfi & celonio.

Libertas eiūd immunitatis & honestatis. / Concessio comitis Simonis & Era Sabaudie

Carte de pace.

b

XXVII. DOCUMENTS FROM PENSHURST

from such lighter studies to the full body-colour of the present group. An example of similar technical character by Van Dyck's master, Rubens, is the *Stream with overhanging Trees* in the British Museum (Hind, 110). The costume of the figures in the foreground can be matched in etchings by Hollar of about 1640, so that there seems no reason why these drawings should not have been done in England in the last years of Van Dyck's activity. The landscape is thoroughly English in character, and the style is a remarkable anticipation of the eighteenth-century English water-colour school, and already near in vision to Gainsborough and Constable.

The present drawing may to some students raise the question of the validity of the attribution of the whole group of body-colour landscapes to Van Dyck. But on the whole there appears to be more reason to enthrone the supposed 'Rademaker' as Van Dyck than to discredit the half-dozen old attributions. A. M. H.

61. BLAKE'S *SONGS OF INNOCENCE AND EXPERIENCE.*

THROUGH the gift of Miss E. J. Carey, the Print Room becomes possessed of a third copy of Blake's *Songs of Innocence and Experience*. Of the two copies already in the Department one (not homogeneous, but made up from three different sets of impressions) was bought in 1856, the other, originally in the D'Israeli collection, was presented by Mrs Macgeorge in 1924.

Mr Geoffrey Keynes in his 'Bibliography of Blake' describes twenty-six copies of the *Songs* printed during the artist's lifetime and eight posthumous copies. The Macgeorge copy is the earliest known, having a water-mark with the date 1794; it is 'A' in Mr Keynes's list. It consists of fifty plates only; four plates had not then been engraved. All subsequent copies have 54 plates. Next in date to this come three copies, issued also about 1794, of which Miss Carey's is one. When Mr Keynes published his Bibliography in 1921 he knew of Miss Carey's copy only by the record of its leaves being exhibited at the Burlington Club in 1876, and it is designated X in his list, whereas its proper grouping is with B and C. These three copies are peculiar in this, that instead of the poem *To Tirzah*

(which had not yet been engraved), they, and they alone, have in its place a design without text of a nude figure lifted in the air by cherubs. Russell in his *Catalogue of Blake's Engravings*, No. 16, calls it 'Subject resembling the Ecstasy of St Mary Magdalene' and describes the figure as female; but actually it is a nude youth of Apollo type, though Dürer's woodcut of Mary Magdalene may have suggested the design. As Mr Russell conjectures, the meaning of it may perhaps be found in the poem *To Tirzah* which replaces it in all later copies and which contains the lines

> Whate'er is born of Mortal Birth
> Must be consumèd with the Earth
> To rise from Generation free.

Apart from certain differences in the arrangement of the poems, the other copies of the *Songs* show no variation in the text, except that two of the posthumous copies have a plate called *A Divine Image* substituted for one of the other plates. One of these two copies, uncoloured, was acquired by the Department of Printed Books in 1864; so that the Museum now possesses four copies of the *Songs* with all the principal variations known. Needless to say, however, that as far as colouring is concerned, there are no two copies alike, since Blake varied the colouring according to his fancy. The earlier copies are usually coloured in a simple style, the later ones more elaborately and sometimes enriched with gold. In Miss Carey's copy the text of the *Songs of Innocence* is printed in tones of brown with a purplish tinge, the *Songs of Experience* in tawny yellow: the colouring is of exceptional beauty, in the simpler style. The book came to Miss Carey from her mother, Lady Stafford Carey, whose father, Judge Charles Warren, or his wife, got it direct from Blake. It could hardly have looked more clean and fresh when it left Blake's hands. L. B.

62. DOCUMENTS FROM PENSHURST.

AS archivists, the monks of the Cistercian abbey of Robertsbridge, in Sussex, had nothing to learn from the great communities with broader landed possessions. An elaborate system of press-marks was devised in the thirteenth century, the hey-day of monastic

record-keeping, and although it was soon suffered to fall out of use, the monks continued until the last to tend their charters and seals with care and skill. At the Dissolution the house and its muniments became the property of Sir William Sidney. The Robertsbridge charters then joined company with the evidences of the Sidney family, among which were several deeds acquired with the lordship of Kingston-on-Hull; and in the next generation the collection, housed at Penshurst Place, Kent, was further swelled by documents concerned with the Lincolnshire estates inherited by Sir Henry Sidney. From time to time portions of this rich archive have found their way to the British Museum, until now more than 130 deeds are scattered among the various collections. The latest arrivals, sixteen charters (Eg. Ch. 2117–2132) and a roll (Eg. MS. 3058), represent the three groups of Penshurst documents mentioned above. The Robertsbridge deeds number thirteen: from the earliest, a confirmation by Henry, Count of Eu, step-son of the founder, which falls between the years 1170 and 1183 (Pl. XXVII *a*), to the latest, a General Pardon obtained by the abbey during the short-lived recovery of the Crown by Henry VI in 1471, 'anno ab inchoacione regni nostri quadragesimo nono & readepcionis nostre regie potestatis anno primo', each has some distinctive feature. Nine are endorsed with the abbey press-mark, and most of them retain fine impressions of seals (cf. Pl. XXVII *c*, seal of the Royal Chapel in Hastings Castle). The Yorkshire property is represented by licences, granted in 1383 and 1398, to Michael de la Pole, father and son, successive Earls of Suffolk, to alienate lands to the Carthusian priory of Kingston-on-Hull and the adjacent hospital or *maison-dieu*. To the Lincolnshire group belongs a single deed, a royal licence for the transfer of Tattershall Castle and other lands in connexion with a settlement made in 1364, after the marriage of Sir Ralph (later Lord) Cromwell. The roll (Pl. XXVII *b*), in some respects the most interesting of the new-comers, originates from the same source. Measuring 1 foot 11½ inches in length, and written in double columns on both sides of the vellum, it contains a classified list of the deeds of Revesby Abbey, compiled late in the twelfth century. Harley Roll O. 5 has long testified to the peculiar Revesby custom of listing deeds upon

rolls; but in the absence of any chartulary of the house, this early and comprehensive record of its charters must be counted a notable acquisition.

How and when the Museum charters came to leave Penshurst is unknown. The latest acquisitions made their appearance in a box-cover stamped with the arms and monogram of the Rev Theodore Williams, sometime owner of a sumptuous copy of St Augustine's De Civitate Dei (now Add. MSS. 15244, 15245) and other famous books. The charters cannot, however, be traced in his sale-catalogue of 1827. At some period they have been associated with thirty-three Robertsbridge deeds (Eg. Ch. 371–403) purchased in 1874, for both sets bear endorsements in pencil by the same hand. A. J. C.

63. WILLIAM GARDINER, JUSTICE OF THE PEACE.

IN his book, *Shakespeare versus Shallow*, 1931, Mr Leslie Hotson has given some account of William Gardiner, Justice of the Peace for Surrey, a man of indifferent character with whom Shakespeare and his friends had unpleasant contacts, and has advanced the theory that he was the original of Justice Shallow. One of Gardiner's characteristic activities was the acquisition of property by fair means or foul, and we see him at work in a document recently presented by Mr J. C. Whitebrook through the Friends of the National Libraries. By this deed (now Additional Charter 70729), a fine dated 1584, Gardiner has conveyed to him, for the price of 200 marks, three messuages, a curtilage, and a wharf in the parish of St Olave, Southwark. Other fines are printed in Mr Hotson's book. H. J. M. M.

64. THE ABERDEEN PAPERS.

IT is one of the ironies of English political history that the statesman who is always remembered as the Prime Minister upon whom devolved the duty of committing Great Britain to the Crimean War, was himself one of the most determined opponents of any appeal to arms, and was the man whose political life, more than that of any contemporary Englishman of eminence, had been passed in an endeavour to preserve that European peace which he himself had been so instrumental in securing at the close of the Napoleonic Wars.

George Gordon, fourth Earl of Aberdeen, was born in January 1784, and from a comparatively early age until his death in 1860 was destined to play an important part in the most interesting events of that period. Bereft of both parents before the completion of his twelfth year, the young nobleman became the ward of Pitt and Melville, and owed his introduction to public life to his residence in the homes of those two statesmen. He soon acquired a reputation for classical culture, and after the Peace of Amiens visited the Continent, where he met Napoleon. He excavated the Pnyx at Athens and, on returning home, wrote an article on Gell's *Topography of Troy* in the *Edinburgh Review* for July 1805 which led to his inclusion in Byron's *English Bards and Scotch Reviewers* as 'the travell'd thane, Athenian Aberdeen'. In 1806 he became a Scotch Representative Peer, and in 1812 was made a Trustee of the British Museum, and President of the Society of Antiquaries.

It was not, however, until August 1813 that Aberdeen's important public work began, for in that month he abandoned the pursuits of the scholar for those of the diplomatist, and was appointed ambassador to Austria while that country was preparing to join the Allies against Napoleon. Aberdeen proceeded to the head-quarters of the Allied army, and was present there with the Austrian Emperor during the campaign which produced Leipzig and the march on Paris, and from which he derived his undying horror of warfare. He acted as one of the British representatives at the Congress of Châtillon in March, and was one of the signatories of the first Peace of Paris in May 1814; and to him fell the privilege of bringing home to England the treaty which it was confidently believed had ended the great struggle with Napoleon. Having been made a Privy Councillor, Aberdeen then devoted himself to the improvement of Scotch agriculture, and lived in comparative retirement, until, in 1828, he was called upon to become a member of the Duke of Wellington's cabinet. From March 1828 until November 1830 he was Secretary of State for Foreign Affairs, and thus became responsible for recognizing both the independence of Greece and the establishment of the Orléans dynasty in France: he was, moreover, connected with the events which led to the formation of the kingdom of Belgium.

In Sir Robert Peel's administration (December 1834–April 1835) Aberdeen acted as Secretary for War and Colonies, and signalized his tenure of office by supporting the French Canadians. From 1841 to 1846 he was again Foreign Secretary, during which time he devoted himself to the cultivation of the Entente Cordiale with France, to the settlement of outstanding British disputes with the United States, and to consideration of the vexed Eastern question. He also endeavoured to reconcile the differences in the Scotch Church, and was the first cabinet minister to offer his support when Peel proposed the introduction of Free Trade. In December 1852 Aberdeen became Premier as the head of a Coalition government, and from thence onwards his chief efforts were mainly directed towards averting, and then ending, the Crimean War. He resigned in January 1855, and, as an unusual mark of royal appreciation, was permitted to retain the Order of the Thistle when decorated with the Garter.

So interesting a personality is well represented in the papers which the statesman accumulated over a period of fifty years' public life, and which contain ample material relating to the events of historical importance which have been noticed above. Thanks to the generosity of the present Marquess of Aberdeen (assisted by that of his relative, Lord Stanmore) the Museum is in possession of the papers of its former Trustee; and this valuable collection of documents has now been arranged into volumes (numbered Additional Manuscripts 43039–43358) and made available to students. H. R. A.

65. COLERIDGE'S LECTURES ON PHILOSOPHY.

THE records of the various courses of lectures delivered by Coleridge are very inadequate. It is, therefore, of interest to chronicle the acquisition of an almost complete set of reports of the last series which he is known to have given. In November of 1818 he issued prospectuses of two courses of lectures to be delivered concurrently on Mondays and Thursdays at the 'Crown and Anchor' tavern in the Strand, commencing with Monday, December 7. One of these courses was to be on the History of Philosophy, the other on six select plays of Shakespeare. Coleridge himself had high

hopes of the Philosophy course. He wrote on December 2: 'If I could have but a tolerably numerous audience to my first or first and second Lectures on the History of Philosophy, I should entertain a strong hope of success, because I know that these lectures will be found by far the most interesting and *entertaining* of any I have yet delivered, independent of the more permanent interests of rememberable instruction.' The commencement of the lectures was postponed, the philosophical course beginning on December 14, and the Shakespeare series three days later. Mr Dykes Campbell, in two articles in the *Athenæum*, 26 December 1891 and 2 January 1892, has printed the only reports which were known to him of both series, brief summaries in the *Champion* newspaper for 20 December 1818 and 3 and 10 January 1819 of the first two Shakespeare lectures and of the opening lecture of the philosophical course.

As the reports which have now come to light are of lectures 2–14 of the philosophical series, that course is now represented more or less adequately in its entirety. The reports are in long-hand and can be little more than rather sketchy summaries of Coleridge's wide-ranging discourse. But they do often give the impression, so far as they go, of reproducing the speaker's own words, and may suffice to afford a general idea of the tone and direction of his lectures. The history of philosophy from the Greeks to modern times was obviously treated on broad lines with not infrequent divagations, after Coleridge's manner, into matters not strictly philosophical. The last lecture, delivered 29 March 1819, ends with a characteristic passage developing out of a treatment of the mind and the senses, which links up the two courses in a common conclusion: 'Should you meet with a work where your understanding is appealed to through your senses, and your conscience through your feelings, then you will be grateful when you can bring reflection to your reading and you will feel, as I do now after my twofold lectures, that delightful harmony which ever will be found when philosophy is united with such poetry as Milton and Shakespeare—or those who have endeavoured to reconcile all the powers of our nature into one harmony and to gather that harmony round the cradle of moral will.'

The identity of the reporter does not appear. Against one lecture,

that of 18 January 1819, he notes 'absent', so that on that occasion he must have been represented by a deputy, though the report is in his hand.

On the back of the last lecture is written 'To A. Macmillan, Esq., 16, Bedford Street, Covent Garden, London' in the hand of Thomas Carlyle. This suggests that at one time Carlyle had seen the lectures and had proposed them to the firm of Macmillan for publication.

R. F.

66. ANTHONY TROLLOPE'S AUTOBIOGRAPHY.

IT has been said that the publication of Anthony Trollope's Autobiography went far, for the time being, to destroy the reputation which he had enjoyed. The discovery that an imaginative artist could also be a practical man of affairs, and Trollope's frank avowal that he treated his art as a craft and wrote to sell his books, were profoundly disturbing to the sentimental view of literature. The effect was not permanent, and Trollope's novels have since won their way back into general estimation. The Department of Manuscripts, though its collections contain some letters of the novelist, has not hitherto possessed any example of his literary manuscripts. This gap has now been filled by the generosity of the Friends of the National Libraries, who have purchased for the Department, with the aid of donations from Lord Riddell, Lord Esher, Mr Michael Sadleir, Mr Hugh Walpole, and others, the original manuscript of the famous Autobiography, written in Trollope's hand throughout and apparently the actual copy sent to the printers. There are indeed some differences from the printed text, but these are mostly small, and are probably due to alterations in proof. With the exception of one short passage, which must have been written on a small inserted leaf and has now disappeared, the manuscript is complete. H. I. B.

67. PLAYS FROM THE LORD CHAMBERLAIN'S OFFICE.

UNDER the censorship regulations it has long been necessary to submit to the Lord Chamberlain's Office all plays intended for public performance. The copies received are retained and bound in volumes, each containing a number of plays. Up to the year 1824, indeed, the plays seem to have been regarded as the perquisite of

the Examiner of Plays, and they became his private property, subject to all the chances of such property. Since 1824 they have been retained in the Lord Chamberlain's Office; and as the steady accumulation has caused considerable congestion, and the volumes are not readily accessible to students, it has been arranged to transfer them to the Department of Manuscripts in the British Museum. Considerations of copyright and the difficulty of finding room at once for so many volumes made it necessary to limit the range of the transfer, and at present only the plays received in the years 1824–52, numbering 174 composite volumes, have been taken over. Further transfers will be made in future at intervals of five years. Naturally, few of the plays have any literary merit, but as a record of the history of the English drama the collection has very considerable interest, and will usefully supplement the series of plays submitted to the Sheridan family for representation at Drury Lane Theatre (Add. MSS. 25906–26036). H. I. B.

68. THE JOURNALS OF GEORGE STURT.

THE late Mr George Sturt of Farnham, better known under his pseudonym of 'George Bourne', occupies a peculiar position in recent letters. He had a secure footing in both worlds of literature and of business, and his intellectual interests were never allowed to stray from the realities of life. Neither 'Art for Art's sake' nor 'Education for Education's sake' could browbeat him. As owner of a wheelwright's yard in a country town, Sturt was well placed to observe the revolutions which have transformed rural life in the last forty years. The decay of the craft in which he was engaged kept him sensitive to the pathos of change. At the same time the new book-learning, which was ousting the old traditional methods, did not impress him unduly. An idealist by temperament, his intimate contact with working people subdued any tendency to dead abstractions and 'ologies', while his love of nature was daily sustained by the aspect of a yet unspoiled landscape. The journals which he kept, with intermissions, from 1892 till his death in 1927 (sixteen volumes) have now been received from his sister, Miss Susan Sturt, in accordance with the terms of his will, by the Department of MSS., where

they are numbered Additional MSS. 43359–43374. Readers familiar with the Bettesworth books and other publications will recognize much of their contents in the rough, but the journals also preserve a deal of detailed observation which did not find its way into print. As a specimen of his later thoughts we may here close with a reflection, apropos of the Douglas plan, showing a curious analogy to Spengler's speculations: 'A sort of cheerful Fatalism seems to be taking possession of me. I see Civilizations going through their spring and autumn like a vegetation, and we are far on in the autumn of ours. Can Major Douglas find mankind a better path?'

H. J. M. M.

69. THE NEW TESTAMENT IN LITHUANIAN.

A MODEST volume, acquired in 1926 and now numbered Add. MS. 41301, turns out upon closer inspection to be of the highest interest. It is no less than the New Testament portion of the Lithuanian Bible which was prepared for publication in England, and of which the Old Testament portion up to Psalm 40 was printed in London in 1663–4. The project then collapsed for lack of funds, and the printed text is itself a great bibliographical rarity, three or four copies only having survived. The Museum possesses one, C 51. b. 13, which stops in Joshua xv. 63 at page 176. It was the Calvinist Synod of Lithuania which sponsored the plan, and which dispatched Samuel Boguslav Chylinski to England for the purpose. He records in this book that he arrived in London on 28 April 1657, and began the translation at Oxford on 22 October o.s. The translation was not made *de novo*, but was based upon the manuscript version of Jan Bretkun, still extant in the University Library of Königsberg. The later translation by Quandt, the current version in Lithuania, was also grounded on Bretkun. Monetary and other difficulties plagued Chylinski, who in 1659 issued an unctuous appeal in Oxford with the title 'An Account of the Translation of the Bible into the Lithuanian Tongue', to which was appended a testimonial by a number of Oxford divines. The work was finally started in London in 1661, and in a note of expenses preserved in this volume we find mention of translators (in the plural) and a corrector. The exact

function of Chylinski will doubtless appear when the volume has been subjected to intensive study. Not the least fascinating aspect is the abundance of notes, biographical and philological, in Polish, Lithuanian, and Latin. H. J. M. M.

70. *THE SEAMANS SECRETS.*

THE Department of Printed Books has recently acquired by purchase a copy of *The Seamans Secrets . . . Newly published by Iohn Dauis of Sandrudge, neere Dartmouth, in the county of Deuon, Gent. Imprinted at London by Thomas Dawson, dwelling at the three Cranes in the Vinetree*, 1595. On all counts this book is a very notable addition to the library of the British Museum. It is of peculiar national interest, being the work of that Captain John Davis, one of Queen Elizabeth's pioneers of English discovery in the arctic seas, who went in search of the 'North-west Passage' and gave his name to the Davis Straits; and it is the only known copy of an unrecorded first edition of the work, which, though registered as having been licensed for printing in the year 1594, has hitherto been known in no edition earlier than 1607. The recorded editions are all represented in the Museum Library.

Moreover, the copy now acquired is in an exceptionally fine state of preservation and possesses this further point of interest, that it contains, in a contemporary hand, manuscript corrections and additions, which bring the text into line with that of the 1607 edition. W. A. M.

71. GOVERNMENT PUBLICATIONS FROM THE PUBLIC RECORD OFFICE.

THE Library has been enriched by over a thousand volumes transferred from the Public Record Office through the kindness of the Deputy Keeper of the Records. The volumes are mostly official government publications, English and foreign, such as the Statutes of the Realm, the Calendar of State Papers, the publications of the Historical Manuscripts Commission, the Records Commission, &c. The Museum already possessed copies of most of the books transferred, but as they are for the most part works of reference in

constant use in the Reading Room, they have only a limited life, and sooner or later must be replaced. The gift of these copies to be held in reserve ensures the saving of a substantial sum of money in the future.

72. A DIGEST OF COMMENTARIES ON THE BABYLONIAN TALMUD.

ANOTHER MS. volume of the unique digest of commentaries upon the Babylonian Talmud, compiled by Zachariah ben Judah Aghmātī, has been added to the Department of Oriental Printed Books and MSS. This volume thus joins its companion, which is already in the Museum, and of which a facsimile edition is in course of preparation. Apart from these two MSS., there exist no other portions of this work anywhere, as far as is known.

The present volume forms the first part of the work, and contains the commentaries on the tractates B^{e}rākhōth, Shabbāth, and ʿĒrūbhīn. It was begun in the year 1500 of the 'Era of Contracts' (A.D. 1189), and completed in 1501 of the same era (A.D. 1190). The work is more in the nature of a compilation than an original production. The author collects the Halakhic (legalistic) opinions of all the great Talmudic authorities of the past and amongst his contemporaries, and is careful to give the names of the authorities whom he quotes. Only on rare occasions does he obtrude his own opinions. The value of the work lies in the copious extracts both in Hebrew, and, to a less extent, in Arabic (in the Hebrew character), from many authorities whose works have been either lost, or only exist in fragments. The list of authorities quoted is impressive, including as it does Maimonides (in whose lifetime the work was compiled), Rashi, Isaac ben Judah Ibn Ghiyāth, Hananel ben Hushiel, Isaac ben Jacob al-Fāsī, S^{e}ʿadhyāh Gāōn, Shārīrā Gāōn, and many others.

It is unfortunate that the author, writing as he did for contemporaries, very often quotes the names of his authorities by means of initials, a habit so exasperating to bibliographers. Most of these initials are easily recognizable; but there is one which occurs very frequently, and is somewhat difficult to explain. The initials are

R B S. The possibility suggests itself of identifying this abbreviation with *Baruch ben Isaac Albalia*, *R B S* thus standing for R(abbi) B(aruch) S(ᵉphardī) (1077–1126), a scholar held in the highest esteem by his contemporaries. He was one of the favourite disciples of the eminent Halakhist Isaac ben Jacob al-Fāsī, and he taught in the Yᵉshībhāh (College) of Cordoba. He was lauded during his life and mourned at his death in the verses of the two greatest poets of his age, Moses Ibn Ezra and Judah hal-Lēvī. Even the great Maimonides quotes one of his decisions. Is it possible that we have in this MS. portions of his long lost works?

The author seems to have been uncertain in his choice of a title for his book. In the present MS. he calls his work 'Nēr'; in the other MS. which we have his work is designated 'Būsīnā'. Both these words mean 'a light'. In choosing these titles for his commentaries, the compiler may have had in mind the commentary of Maimonides on the Mishnāh, which is called 'al-Sirāj', 'The Lamp'.

From the nisbah 'Aghmātī' it is clear that the author came from Aghmāt, a place to the south of Marrakesh, which at one time formed, with Nafis, the two chief towns of the region. But after the founding of Marrakesh in 1062 it steadily declined in importance, and is now no more than a vast agglomeration of fields and gardens of great fertility, and of earthen houses.

It remains to be said that the MS. now acquired is a copy, written on stout, glossy paper of a brownish tinge, in a very legible Persian hand of the fifteenth century. The leaves number 188, and measure 10 by 7 inches. The average number of lines to the page is twenty-three. The MS. is in an excellent state of preservation, and is complete. J. L.

73. CHINESE CALLIGRAPHY.

THREE folding volumes of Chinese calligraphy emanating from the Imperial Palace at Peking have been presented by Major Sexton to the Department of Oriental Printed Books and MSS. The first is a collection of notes written by the Emperor Jên Tsung Jui in his own hand after the performance of certain religious rites. The second is a volume of poems by the same emperor, 'respectfully

copied under Imperial instructions by Chao Ping-ch'ung in the 11th moon of the 12th year of Chia-ch'ing' [1807]; and the third is a series of Palace notes submitted by Ch'êng Shih-hsüan. L. G.

74. ANTIQUITIES FROM AL AMARNA.

AMONG the objects specially chosen for the Museum collections from the results of the excavations of the season 1931–2 conducted by the Egypt Exploration Society at al Amarna the most important is an unfinished relief of the head of a young prince. This is illustrated in the *Journal of Egyptian Archaeology* for November 1932, Pl. XIX, 2, with some other examples of the same kind. Other individual objects worth noting are an inscribed *ushabti* case, and a broken glass goblet of Roman date. The collections of jar sealings and inscribed ostraca have also been added to the Museum collections.

S. S.

75. OBJECTS FROM MR BRUNTON'S EXCAVATIONS, 1930–1.

THE results of this expedition, brought to England this year, have enriched the Egyptian collection with some rare objects. The most important are a painted stone figure of a man seated, Vth Dynasty, and a terra-cotta hippopotamus, with fine blue glaze, on which is a lotus decoration in black paint, XIIth Dynasty. Among minor objects mention may be made of a stone vessel with lugs, in finely grained stone, Vth Dynasty; a small alabaster pot in the form of a monkey holding its young, First Intermediate period; a broken bone spoon in the form of a dog, and a piece of ivory inlay in the form of a *ded* pillar, XIXth Dynasty; and an unusual copper spear or lance-head, VIth Dynasty. The very numerous duplicates of types already in the collection have been distributed to other museums.

S. S.

76. OBJECTS FROM THE SIR CHARLES HYDE—CAMPBELL-THOMPSON EXCAVATIONS AT NINEVEH, 1930–2.

THE principal result of these excavations, apart from the important stone cylinder of Shamshi-Adad I (*B.M.Q.*, VI, p. 62) consists in the collection of sherds, representing a formal stratification in

the lowest levels at Nineveh, including types of painted and incised ware not previously found in 'Iraq, though in some cases known elsewhere. There are also many tablets and fragments, which once presumably belonged to the famous libraries, for instance a fine syllabary, letters to the king, &c. A large copper spear-head, inscribed 'Temple of ...', is of some interest owing to its shape, the cutting edge being reduced to a minimum; this object probably dates from about 2300 to 2000 B.C. S. S.

77. ANTIQUITIES FROM UR.

AS a note to the description of the recently exhibited objects described in the *Quarterly* (p. 42 ff. above) it may be added that, in the division of these with the University Museum of Pennsylvania, the British Museum has been assigned one of the small copper bulls' heads, the solid copper cylinder with an inscription of Marduk-nadin-akhê, the 'Indus' seal, a calcite figure of a couching bull, and a moiety of the seal-impressions of the Persian period, together with some gold ornaments from the early pit-graves, a clay cone with an inscription of Libit-Ishtar, a collection of prehistoric clay cones for wall decoration, and a number of small antiquities. The fine steatite bowl and the stele of Ur-Nina were brought back only for exhibition, being the property of the 'Iraq Museum in Baghdad. C. J. G.

78. THE GILGAMESH EPIC IN SUMERIAN.

SEVERAL portions of tablets already published have shown that there was once in existence a Sumerian version of the stories told about Gilgamesh, an ancient king of Erech, whose ancestor was fabled to be the hero of the Babylonian Flood-story, according to the tablets from Ashurbanipal's library, now exhibited in the Assyrian Room, which have long been celebrated. Since Gilgamesh, as an historical character, was himself a Sumerian king, it was natural to suppose that his deeds were first related in the Sumerian language, and that the Semitic poem, of which we possess considerable remains, was at least in part parallel with another and perhaps earlier version. Despite this, none of the Sumerian fragments hitherto discovered have coincided with any extant part of the Gilgamesh Epic, and therefore the relation of the two has

remained quite undecided. Contact has now been established by a well-preserved tablet of about 2000 B.C., found in the excavations at Ur during the season of 1926–7. About one-third of the text at the end of this corresponds line for line with the passage which comes near the beginning of Tablet XII, in the Assyrian arrangement, in which Enkidu warns Gilgamesh of certain things which must not be done in the Underworld, lest harm should be incurred. The situation, however, is different from that generally assumed on the evidence of the existing mutilated text. The warning is a sequel to an offer by Enkidu to recover from the Underworld, or 'the mountain', two weapons (if such be the *pukku* and *mikku* of the Semitic text), the loss of which Gilgamesh has been lamenting. At the beginning of this tablet Gilgamesh is in the presence of an object not specially defined, but it seems to have been a tree, for it is said that the Storm-bird Zû had his young in the top of it, a serpent its nest in the roots, and the demoness Lilith had built her house in the middle. Gilgamesh, at the command of the goddess Inanna, attacked this tree with his axe, smote the serpent, drove Zû to carry away his young to the mountains, and destroyed the 'house' of Lilith. His followers cut up the wood and made it into a bed and chair for the goddess, while he himself made one of his weapons (*pukku*) out of the root, and the other (*mikku*) out of the head of the tree. After a few lines, which are somewhat defective and very obscure, it is related that these weapons 'fell into the Great Dwelling', where Gilgamesh could not reach them with hand or foot, whereupon he laments for them, and asks who will bring them back. Enkidu offers to do so in the morning, and then adds the advice not to put on clean clothes, not to anoint oneself, not to smite upon the ground with a bow, and so forth, just as in the XIIth tablet of the Assyrian version. In the middle of this passage the Sumerian text ends, having come to the end of the tablet. There is no colophon or 'catch-line' to lead on to the next tablet. C. J. G.

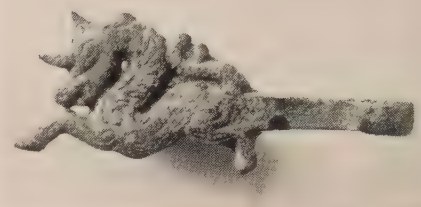
79. EARLY PAINTED POTTERY FROM PERSIA.

THE small collection of seven pots illustrated on Pl. XXVIII is said to come from Nihawand. This is doubtless true of the four

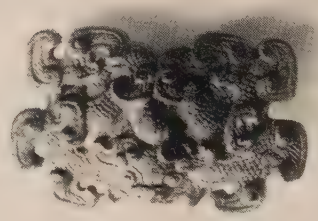
XXVIII. EARLY PAINTED POTTERY FROM NIHAWAND AND OTHER SITES

d

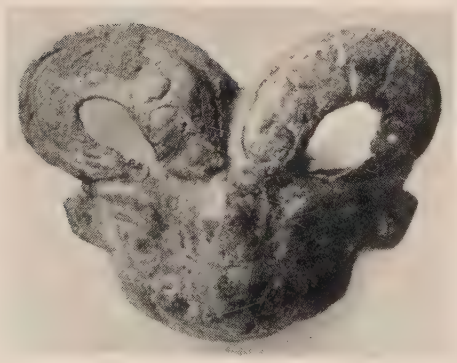
a



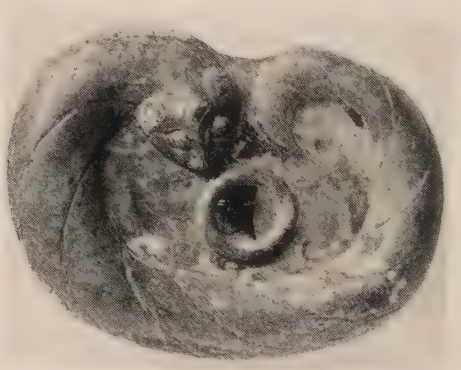
f



e

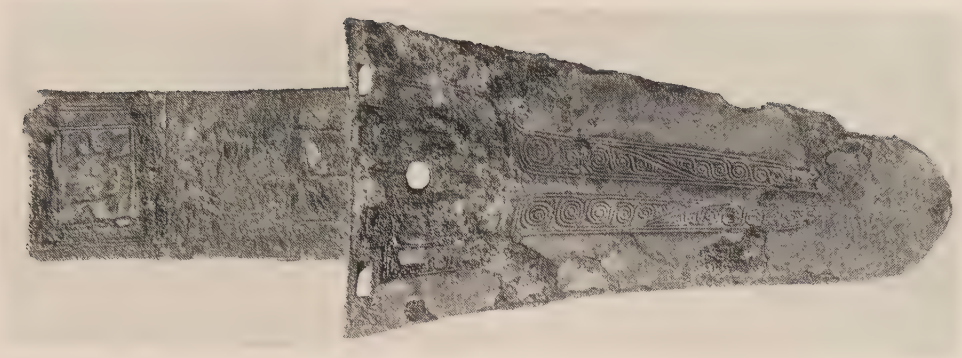


c

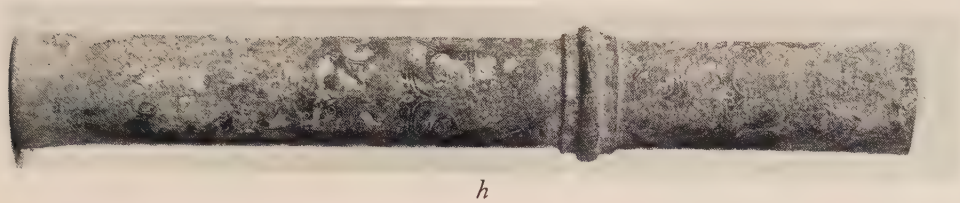


b

XXIX. EARLY CHINESE BRONZES



g



h

j

k

XXX. EARLY CHINESE BRONZES

l

m

o

n

XXXI. EARLY CHINESE BRONZES

decorated in black on a creamy or light buff engobe, and of the reddish ware of which there is one example (bottom, left). The two specimens of grey ware, owing to their peculiar features, may, however, be from another, more distant, site, Damghan. This grey ware, which is very regularly turned, and in one case finely polished, seems to be connected with pottery found on sites in Kurdistan and elsewhere by Sir Aurel Stein, and with the fragments of grey polished ware which are found mixed with the better-preserved red polished ware on Southern Mesopotamian sites. Whether the Mesopotamian evidence is a reliable basis for dating the examples from the Persian plateau, and what connexion this pottery may have with 'Minyan' ware, which it apparently resembles in the technique of firing and in the imitation of metal forms, the future may soon reveal, since excavations are in progress at Damghan and Persepolis. S. S.

80. EARLY CHINESE BRONZES.

TWO important series of early Chinese bronzes were acquired in October and December, 110 pieces in all, including chariot fittings, horse trappings, buckles and belt-hooks, weapons, mirrors, and some miscellaneous objects. Twenty-four of them come from a tomb at Chin-tsun near Loyang, in Honan, and these all appear to belong to the Chou dynasty (1122–255 B.C.). The rest are mainly of the Chou, Ch'in (255–206 B.C.), and Han (206 B.C.–A.D. 220) dynasties and come from the provinces of Honan, Anhwei, and Kiangsu.

The use of some of these objects is a matter of speculation, but their forms are interesting, and they are enriched with characteristic ornament. Not only do they show a mastery of the technique of bronze casting, but as fittings and trappings they are tasteful and dignified, evidently relics of a highly civilized and well-to-do people.

It is only possible to illustrate a few of them here. Plate XXIX *a* is a chariot fitting with a belt of typical Chou relief ornament, divided into three panels each containing a formalized dragon design. Plate XXIX *b*, one of a pair of cheek-pieces ringed about with a coiling dragon, and fig. *c*, a buckle in the form of a ram's head, are late Chou or Han.

The chariot pole-cap (Pl. XXIX *d*), though rather damaged, is a particularly good specimen of late Chou workmanship. The ornament at the end consists of highly formalized ogre-head (*t'ao t'ieh*) designs, complicated by raised scrolls which, with the background, are delicately etched with spirals and hatching. The remains of the wooden pole are still embedded in the socket.

There is also a fine, though undecorated, piece of Chou bronze in a halberd (*ko*) head which is beautifully finished and richly patinated. It measures 13·9 inches across the blades.

It is customary to give a Ch'in dynasty date to a kind of ornament which seems to be intermediate between the formal Chou and freer Han styles. Animal and bird forms are treated in a more naturalistic style and much use is made of small rounded or angular scrolls closely interlaced as a ground pattern.

Typical 'Ch'in' ornament is seen on the sides of the axle-cap (Pl. XXXI *l*); in the spiral pattern on the body of the dagger axe (Pl. XXX *g*); in the finely drawn ground pattern of the mirror (Pl. XXXI *m*); and in the complex design of a dragon writhing through cloud scrolls that makes the beautiful buckle (Pl. XXIX *e*).

A freer play of ornamental fancy characterizes the Han objects, which are largely belt-hooks and buckles; and many of them are inlaid with silver and gold patterns, sometimes jewelled with turquoises or glass pastes.

Plate XXX *h*, a bronze tube with the remains of wood inside it, was evidently the butt end of a slender pole or perhaps of a ceremonial weapon. It is finely ornamented with silver plating and inlaid designs of typical Han scrolls. It is analogous in style with some of the objects excavated by the Japanese in the Han settlement of Lo-lang in Corea.

The belt-hooks (Pl. XXX *j* and *k*) have gold and silver inlay, and fig. *k* has other interesting features in its design of a gryphon-like monster devouring a fish, its inlaid turquoises, and an inscription in six archaic characters on the back. Other attractive belt-hooks include one in the shape of an elephant head, and another (Pl. XXIX *f*) in that of a galloping 'unicorn', which has a curious, but no doubt fortuitous, resemblance to a hippocamp.

XXXII. TWO LOKAPALAS FROM A T'ANG GRAVE

XXXIII. MAYA TRIPOD BEAKER

Plate XXXI *n*, the butt end of a halberd shaft, with its octagonal socket issuing from the upturned mouth of a dragon-like monster, is of equally mature design and workmanship. The border of T-shaped motives suggests analogies with the so-called TLV designs on the mirror (Pl. XXXI *o*). No satisfactory explanation of these motives is as yet forthcoming. Mirrors of this kind are placed as early as the Ch'in dynasty by some Japanese authorities; but cautious Western critics give them a Han date. R. L. H.

81. TWO POTTERY LOKAPALAS.

THE two pottery Lokapalas illustrated on Pl. XXXII are a notable gift from Messrs. Yamanaka. They are exceptionally fine specimens of the figures which furnished Chinese graves in the T'ang dynasty (A.D. 618–906).

The tomb furniture of a well-to-do person at that time included models, generally in earthenware, of his family and retinue, his live-stock, his house and farm buildings, his utensils and implements, and of numerous vessels for food and drink and for ceremonial purposes. Religion does not seem to have required that images of his gods should be included; but certain supernatural beings are frequently represented, such as earth-spirits and Lokapalas, presumably to give protection to the tomb and to keep off marauders and evil spirits. Lokapala is one of the names given to the Guardians of the Four Quarters of the Buddhist Universe. In China and Japan these Guardian figures are often sculptured at the entrance of Buddhist shrines and treasure houses; and the idea of borrowing them to protect the tomb was natural and logical.

In the present instance the two figures are of pale buff pottery washed over with white and painted with rich floral scrolls in blue, red, green, and black pigments. Gilding, too, was used, but only traces of it remain. The Guardians are heavily armoured, especially about the middle, where stout quilting appears over the skirts of their robes, and above this again plate armour. The fantastic dragon heads on the shoulders add to the ferocity of their appearance. Each is standing triumphant on a bull which couches on a rock pedestal. Their heights are respectively 43 and 45 inches. R. L. H.

82. A MAYA TRIPOD BEAKER.

THE collections in the British Museum illustrating the Early Maya pottery from Central America have received a valuable addition in the form of a tripod beaker of pinkish-buff pottery, with vertical sides and moulded ornament (Pl. XXXIII). A portion of the beaker is lacking, but a successful restoration has been accomplished. The ornament was originally contained in two double panels representing a chief or supernatural character surrounded by various ceremonial attributes, and a line of conventional glyphs running along the top border of the panel. The vase, which is an unusually fine specimen of its type, was excavated from a mound at Milfuentes in Guatemala. It is the gift of Mr H. A. Grant Watson.

83. IBERO-ROMAN SILVER FROM CORDOVA.

SINCE the silver treasure found at Cordova in 1915 was described by Dr W. L. Hildburgh in *Archaeologia*, lxxii, pp. 161–84, several of the damaged articles have been repaired, and the most interesting are illustrated on Pl. XXXIV. It was found in 1915 buried on the site of an old oil-mill called Molino de Marrubial, opposite the cavalry barracks, and was evidently a silversmith's hoard of broken material, weighing with the coins about 5 kilogrammes (160 oz. troy). A report on the coins was published by Mr H. Mattingly in the *Numismatic Chronicle*, 1925, p. 395. Here was a Roman cemetery on either side of a Roman road, containing burials considerably later than this hoard, which is dated by the coins about 90 B.C. A graceful silver cup (3·3 inches high) held coins and an ingot, the remainder being placed round it without protection of any kind. The central torc or collar (now straightened) has a pair of biconical terminals, and the similar fragment below may have held the two ends together. Somewhat similar terminals are common on torcs from north-east Spain of La Tène date, and several are illustrated by F. L. Cuevillas (*Os torques do Noroeste Hispanico*). The two other torcs are composed of tubular strands intertwined with twisted wire, and the small loops at the ends had chains for coin-pendants. This twisting of tapering strands with smaller twisted wires to fill the interstices is found on Greek work in South Russia, and became common in the Viking

XXXIV. SILVER TREASURE FROM CORDOVA
($\frac{1}{2}$ *linear*)

a

b

XXXV *a*. AUREUS OF CARINUS AND NUMERIAN (3:1)
b. RODNEY GOLD BADGE

period (e.g. Rygh, *Norske Oldsager*, figs. 703, 706, 708, 713, 714), thus extending over a thousand years. The ribbon-armlets are of penannular form with animal-head terminals suggesting lions, and running scrolls engraved on the hoop; whereas that with circular section has serpent heads at the ends, as often on Roman bracelets. There are two bracelets of plain cylindrical rods; a small loop of bead-and-reel design, with exceptional traces of gilding, and a rough cake of silver weighing nearly 6 oz. troy. The pair of horses' heads may have belonged to a brooch, as a broken band of silver is attached to the bar between them and they are meant to be seen from both sides. The whole treasure has much in common with one found in 1914 at Mogón in the province of Jaén and assigned to the period 90–85 B.C. It was described in *Proc. Soc. Antiq.* xxviii, p. 56, and presented by the late Horace Sandars to the National Museum at Madrid. R. A. S.

84. A RARE ROMAN COIN FROM RICHBOROUGH.

THE Museum has recently acquired, by presentation from the First Commissioner of His Majesty's Works, a very fine aureus of Carinus and Numerian, found at Richborough—the most important Roman coin found in England for many years past (Pl. XXXV *a*). It is an aureus of the normal standard of its time (about 80 to the pound), and it falls within the short period—A.D. 283–4—of the joint reign of the brothers Carinus and Numerian, whose heads appear together side by side on the obverse. The reverse shows the common type of VICTORIA AVGG., but Victory in one of her less commonplace postures, carrying a trophy in both hands; successes against the Persians are probably in view. Aurei of these two Emperors are excessively rare, and the present coin represents a variety as yet unknown—in gold. The style is neat and characteristic of its period, and the state of preservation is excellent (see Pl. XXXV *a*). H. M.

85. RODNEY GOLD BADGE.

THE Department of Coins and Medals has acquired a badge of uncommon interest, which commemorates Rodney's victory of 12 April 1782, and his capture of the French flagship, *La Ville de Paris* (Pl. XXXV *b*).

The battle, fought off the Îles des Saintes and known as the Battle of the Saints, restored British supremacy in the West Indies and saved Jamaica from French attack. It has a peculiar interest in naval tactics, as here for the first time since the Dutch wars of the seventeenth century the English fleet adopted the manœuvre of breaking the enemy's line; it resulted in the capture of the French flagship and four other ships; more decisive results would probably have been attained had Rodney exploited his success more fully.

The badge is a casting in gold, chased with the design of the captured *La Ville de Paris* in port and starboard views, on obverse and reverse, with the Royal Standard and the Union Jack flying from the mainmast and the Union Jack flying above the French flag at the stern. The background is cut out. On the borders are cut the legends 'Rodney for Ever 12 April 82 A Proud Day for Old England' and 'To the Man who has humbled Spain, Holland and France'.

The form of the badge and its legends suggest private issue; it was probably made by a circle of friends or a patriotic society for presentation to the Admiral. The workmanship is good, but quite unpretentious; it is a very good instance of the style of the period. G. C. B.

86. WAX MODELS BY ITALIAN DIE-ENGRAVERS.

BY the gift of the Director and Principal Librarian the Department has acquired a series of wax models of designs for coins and medals, which were made by Italian artists of the sixteenth and two subsequent centuries. They were in the collection of the late Mr Whitcombe Greene, having previously been collected in Italy by L. C. Wyon. A few are illustrated on Pl. XXXVI.

The wax designs are mounted on slate, or occasionally on copper, and served as models from which dies were cut. The majority were used, or intended for use, as coin-types, the remainder for medals and plaquettes. A Florentine design, dated 1599, of the beheading of St John the Baptist (fig. 1) was adopted on the lira of Fernando I which was not struck till 1608. Designs of St George and the Dragon (fig. 2) and St Paul (fig. 3) were made for the coinage of

XXXVI. WAX MODELS BY ITALIAN DIE-ENGRAVERS

Pope Paul V (1605–21). Gaspar Morone is believed to be the artist of the designs for the scudo and testoon of Innocent VIII (St Michael, figs. 4, 5). Papal coinage is also represented by the testoon of Innocent X (Justice, fig. 6). The two designs on the single slate are of Mantua; fig. 7, by Gaspare Mola, portrays St Andrew giving the pyx to St Longinus; the two saints on fig. 8 are not identified.

G. C. B.

87. PRINTS AND DRAWINGS PRESENTED AS A TRIBUTE TO CAMPBELL DODGSON, KEEPER, 1912–32.

IN presenting Mr Dodgson on his retirement in August 1932 with his portrait drawn by Professor Randolph Schwabe, a body of subscribers also presented two important prints to the Department in token of his Keepership. One of these is a unique fifteenth-century woodcut representing the *Relics of the Holy Roman Empire* (Schreiber, 1942 *a*). The block was probably produced at Nürnberg, where the relics, now in the Schatzkammer at Vienna, were then kept. The British Museum already possessed another contemporary woodcut version of the subject, but imperfect and inferior in quality (S. 1942).

The second is a beautiful line-engraving of about 1500 by that rare and interesting master, Nicolaus Alexander Mair of Landshut, a *Man kneeling before an altar in a Gothic Chapel* (Lehrs 18), of which only one other old impression is known.

The following independent donations were also made as a tribute to Mr Dodgson:

Drawing by W. Richard Sickert, Beecham Cliff, Bath (anonymous donor).

Two drawings by Sir William Rothenstein, from the artist.

Two etchings by Paul Drury, from the artist.

Five colour-woodcuts by Y. Urushibara, from the artist.

A. M. H.

88. MISCELLANEOUS PRINTS AND DRAWINGS.

FROM the same lot in Sotheby's sale (20 July 1932, No. 105) as the Van Dyck came an attractive landscape drawing by Hendrik van Avercamp, which was also purchased out of the

Florence Fund. It is an example of a rare kind on vellum, and of interest as showing the combination of a naturalistic Dutch foreground and figures with a background of Italian character. There is no evidence of Avercamp having visited Italy, and this motive was no doubt borrowed from one of the numerous prints and drawings by Netherlandish artists under the influence of Elsheimer.

A series of eighteen portrait drawings by John Linnell (1792–1882) presented by the artist's grand-daughter, Mrs T. O. Riches, form a valuable addition to the fine examples which were already in the Department.

A rare state of William Faithorne's engraving of Oliver Cromwell, in which the head was replaced by that of William III, has been bequeathed by the late Mr F. B. Daniell. Mr F. B. Daniell, who died recently in his eightieth year, was one of the most respected printsellers and head of the firm of Messrs F. B. Daniell and Sons, founded by his father in 1827. He was responsible for the compilation of many important sale catalogues, largely for Sotheby's, and was an acknowledged authority on English prints, with which his firm is chiefly concerned. A. M. H.

89. OTHER GIFTS.

OTHER gifts reported since the last issue of the *Quarterly* include:

Manuel commémoratif de la Garde à Cheval, 1730–1930, 1706–1931, par le Colonel W. Kozlianoff. Traduit du russe par le Baron de Pahlen. Paris, 1931. *Presented by Prince Serge Belosselsky.*

Jackson's Oxford Journal, 1793–6. *Presented by the Curators of the Bodleian Library.*

History of Gildersome and the Booth Family. By Philip Henry Booth. Privately printed, Bradford [1932]. *Presented by Mr Alfred Booth.*

My Leigh Hunt Library. Collected and described by Luther A. Brewer. Privately printed, Cedar Rapids, Iowa, 1932. *Presented by the Author.*

Rothesay Parish Records. The Session Book of Rothesay, 1658–1750. Transcribed and edited by Henry Paton, M.A., for John,

fourth Marquis of Bute, K.T. Printed for private circulation, Edinburgh, 1931. *Presented by the Marquis of Bute, K.T.*

A collection of eight theological works. London and Oxford, 1697–1735. *Presented by Mr C. J. Fordyce, Librarian of Jesus College, Oxford, through the Friends of the National Libraries.*

Mary of Nimmegen. A facsimile reproduction of the copy of the English version in the Huntington Library. With an introduction by H. M. Ayres and A. J. Barnouw. Harvard University Press, Cambridge, Mass., 1932. *Presented by the Trustees of the Huntington Library.*

Blahoslavův Nový Zákon z roku 1568. [A facsimile of Blahoslav's New Testament, 1568, edited by Dr Jaroslav Konopásek.] V Praze, 1931. *Presented by Dr Jaroslav Konopásek.*

La Chanson de Roland. Reproduction phototypique du Manuscrit Digby 23 de la Bodleian Library d'Oxford. Éditée avec un avant-propos par le Comte Alexandre de Laborde. Paris, 1932. *Presented by Count Alexandre de Laborde.*

Schloss Hallwil. Von Nils Lithberg. Vols. I, IV, V. Stockholm, 1924–30. *Presented by the Author.*

Captain Marryat. The Settlers in Canada. London, 1844. *Presented by Mr E. H. W. Meyerstein, through the Friends of the National Libraries.*

Histoire d'Aboulhassan Ali Ebn Becar et de Schemselnihar. Dessins de M. A. J. Bauer. Haarlem, 1929. *Presented by Mr Stanley Morison.*

The Underhills of Warwickshire. By J. H. Morrison, B.A. Cambridge, 1932. *Presented by the Author.*

Charterhouse Register. Third edition. 1827–1931. Guildford, 1932. *Presented by the Old Carthusian Club.*

A Miniature Children's Library, in a box, comprising Easy Lessons for Children, Lessons for Children, The Little Spelling Book. 6 vols. London, 1807–12. *Presented by Dr C. Davies Sherborn.*

Tables of the Tonnage of Ships. By J. B. Latimer. Edinburgh, 1810. A Treatise on Navigation, and Nautical Astronomy. Fifth edition. By Edward Riddle. London, 1849. *Presented by the Elder Brethren of Trinity House, through the Friends of the National Libraries.*

Poems, Humorous and Sentimental. By I. Hand. Worcester, 1789. The Conflagration and Soliloquy. By T. Wood. Whitby, 1802. *Presented by Mr H. D. Ziman, through the Friends of the National Libraries.*

Pedigrees of the Freeland family. *Presented by the compiler, Mr G. S. F. Freeland.*

Miscellaneous autographs. *Presented by Mr L. J. Leland Rudé 'as a token of appreciation for the assistance he has received in the Reading and Manuscript Rooms of the British Museum'.*

Papers and correspondence of James Elmes, the friend of B. R. Haydon and Keats. *Presented by Mr H. F. Curtis.*

Two letters from the Duke of Kent to his private secretary, Lieut.-Colonel B. Harvey, 24 May and 29 December 1819, *signed*, on the birth of the future Queen Victoria and the cutting of her first tooth. *Presented by Mrs T. Moulds.*

Letter of 'Fiona Macleod', 3 February 1804. *Presented by Mr N. F. Sharp.*

Letter of the Rev J. M. Neale, 18 March 1864. *Presented by the Rev Geo. R. Woodward, D. Mus.*

Two letters of William Stanley Jevons, 13 and 18 December 1881. *Presented by Miss H. W. Jevons.*

Letter of James, 14th Earl of Morton to the Hon. [afterwards Sir] William Hamilton concerning the purchase of a collection of medals. *Presented by Mr Cyril Hughes Hartmann, B.Litt.*

Taoist Chinese writings by various authors, in 3 vols. 8°. *Presented by Mrs Wakefield, Springhill Court, Nailsworth, near Stroud, Glos.*

Yü hsi shê tsang, Chinese poems by divers authors, with coloured pictures of scenery. Fol. *Presented by the same.*

Uttara-rāmāyaṇamu, a Telugu poem on the subject of the Sanskrit Uttara-kāṇḍa ascribed to Vālmīki, by Kaṅkaṇṭi Pāparāẕu. Palm-leaf: 1850. *Presented by Dr G. H. Baynes.*

A collection of rubbings of archaic inscriptions on Chinese bronzes. *Presented by Dr Fêng Shu, through the Librarian of the Foreign Office.*

Works of Shakespeare translated into Japanese. 18 vols. 8°. *Presented by the City Librarian, Birmingham.*

A facsimile of the Pope's Bull forbidding the Jesuits to countenance ancestor-worship in China, with the reply of the Emperor K'ang Hsi and autograph corrections by the latter, &c. *Presented by the Rev A. C. Moule, M.A.*

Eighteen volumes of works of Chinese literature. *Presented by Mr Y. C. Hsü.*

Collations of the Peshitta text of parts of the New Testament, by the late Mr J. Pinkerton. *Presented by Dr A. S. Tritton.*

Photographic reproductions of various ancient works of Japanese literature. *Presented by the Ikutoku Foundation, Tokyo.*

Translation of 'Ko-ji-ki' or 'Records of Ancient Matters' by Basil Hall Chamberlain. Second edition with Introduction by W. G. Aston. Published by J. L. Thompson & Co., Kobe, 1932. 4°. One of a special edition of seven copies on white Japanese vellum, expressly bound in white leather. *Presented by the publishers.*

Etched portrait of Sir Ronald Ross by A. Watson Turnbull. *Presented by the artist.*

Seven Theatrical Portraits. *Presented in memory of the late Rev J. Hector de Courcelles.*

View of Rome, drawing attributed to Piranesi. *Presented by Mr R. A. Walker.*

'Viola and Aileen.' Dry-point by Helleu. *Presented by Mr A. H. Pollen.*

'De Legende van Sint Julianus', illustrated with etchings by Jan Poortenaar. *Presented by the artist.*

Wood-engraving after Giotto by Ernst Zeuthen. *Presented by the artist.*

Twelve etchings and engravings by the late Charles Oliver Murray, R.A. *Presented by the family of the artist.*

Two copies by the late Sir Herbert Jekyll, K.C.M.G., of water-colour drawings by Turner. *Presented by Lady Jekyll, D.B.E.*

Thirteen etchings by A. W. Heintzelmann. *Presented by the artist.*

Three etchings by Gerald Brockhurst: 'Albert H. Wiggin', 'Mrs A. H. Wiggin', 'Adolescence'. *Presented by Messrs P. and D. Colnaghi.*

A tile-painting in nine fragments. Chinese, probably Ming dynasty. *Presented by Messrs Yamanaka & Co.*

Paintings of Kawabata Gyokushō: two volumes of reproductions. *Presented by Mr Mosho Kawabata.*

A painting, 'Servant with a lamp'; and a pencil drawing, 'An old and a young man': by M. A. Rahman Chughtai. *Presented by Mr M. Abdulla Chughtai.*

Two pots with incised decoration, of the Early Sumerian period. *Presented by the Ashmolean Museum, Oxford.*

A further selection of twelve copies of wall-paintings from Egyptian tombs by Mrs de Garies Davies. *Presented by Dr Alan H. Gardiner.* (See *B.M.Q.*, III, p. 62; IV, p. 54.)

A collection of forty Sumerian account tablets. *Presented by the Rev Edward H. Keymer.*

Four Babylonian account tablets dated in the reign of Ishbi-Irra, king of Isin about 2100 B.C. *Presented by Mr Sidney Robinson.*

A scarab of unusual type. *Presented by Mr Cecil Smith.*

A jade-mounted sceptre from the Imperial Palace, Peking, and a cloisonné incense-burner. *Presented by Colonel H. Fooks.*

Glazed pottery lamp found at Tatungfu, Shansi; an unglazed portion of another lamp, and a small glazed tray. Six Dynasties (A.D. 220–589). *Presented by the Rev P. M. Scott.*

An early Vienna porcelain dish painted in black with Venus and Cupid; about 1735. *Presented by Dr Alexander Meyendorff.*

A Meissen porcelain group of four children typifying the four seasons; about 1750. *Presented by Miss Cannan.*

A series illustrating the manufacture of pottery, and iron smelting, from the WaRundi of Kibondo, Tanganyika Territory. *Presented by Mr J. S. Darling.*

A series illustrating stages in the 'cire perdue' casting of brass, from Benin, Southern Nigeria. *Presented by Major P. H. G. Powell-Cotton.*

Three gourd stamps for impressing patterns on textiles, from Ashanti, Gold Coast. *Presented by Sir Cecil Armitage, K.B.E., C.M.G., D.S.O.*

Seven carved wooden roulettes for impressing patterns on pottery, from Nupe Province, Northern Nigeria. *Presented by Mr W. E. Nicholson.*

A jadeite plaque with engraved design in early Maya style, from Guatemala. *Presented by Mr B. Lind.*

A bronze water vessel with hammered and incised ornament, and cover in form of a cup with two figures containing a siphon, from Southern India. *Presented by Dr G. F. Hill, C.B.*

The personal copy of his book 'Random Rot' by the late Mr James Edge-Partington, with water-colour illustrations by his own hand and also a personal copy of the 'Album of the Pacific Islands' in four volumes with manuscript notes and corrections. The gift is of particular interest owing to the fact that Mr Edge-Partington was so long connected with the Ethnographical section of the British Museum. *Presented by Mrs Alice Edge-Partington.*

Seven flint implements and shaped bones from below the Crag of Suffolk. *Presented by Mr J. Reid Moir.*

Eight flint implements of various types from Kent; two stratified series from Swanscombe, and sixteen from Cushendun, co. Antrim. *Presented by Mr J. P. T. Burchell.*

Two ochreous flint implements, from Farnham, Surrey; and Henfield, Sussex. *Presented by Major A. G. Wade.*

A series of chert arrow-heads and other antiquities collected by Mr St John Philby in the Arabian desert. *Presented by H.M. the King of the Hejaz and Najd.*

Early British bridle-bit of bronze from Place Fell, Westmorland. *Presented by Mr Reginald A. Smith.*

Romano-British pottery from a site in York. *Presented by Mr Philip Corder.*

Spiral gold ring probably of the Viking period, from Dymchurch. *Presented by Mr John Braithwaite.*

Two engraved medieval spoons of horn. *Presented by Mr and Mrs Norman Gask.*

Two oval cameos—the Triumph of Caligula and the Arming of Achilles. *Bequeathed by Mr Philip Whiteway.*

Sixty-three silver, 106 bronze, and 64 nickel, &c., miscellaneous

coins of the XVIIIth, XIXth, and XXth centuries. *Presented by Mr Henry Garside.*

Sixty-two billon and copper coins of the Emperor Gallienus. *Presented by Mr L. A. Lawrence.*

A new variety of an English medal of 1757 on the victories of Frederick the Great. *Presented by Mr Arthur Westwood.*

A crown piece re-engraved as a charm against peril at sea. *Presented by Mr A. R. Dryhurst, I.S.O.*

A silver coin of Olbia in Pamphylia of the fifth century B.C. *Presented by Messrs Spink & Son, Ltd.*

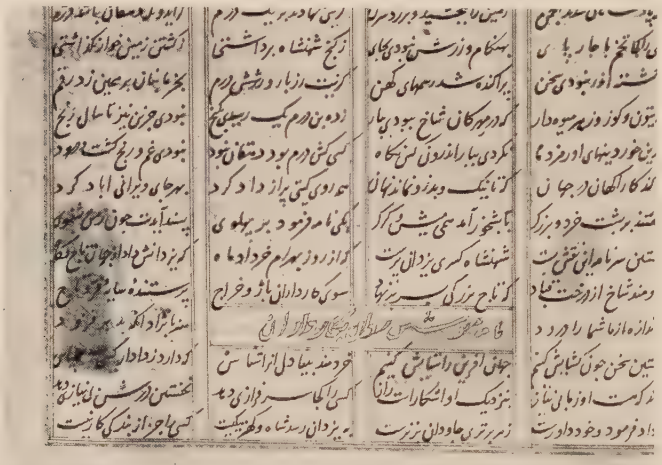
A bronze matrix by the medallist Crawford of Glasgow for a medallion of Sir Walter Scott. *Presented by Mrs Isobel Carr Anderson.*

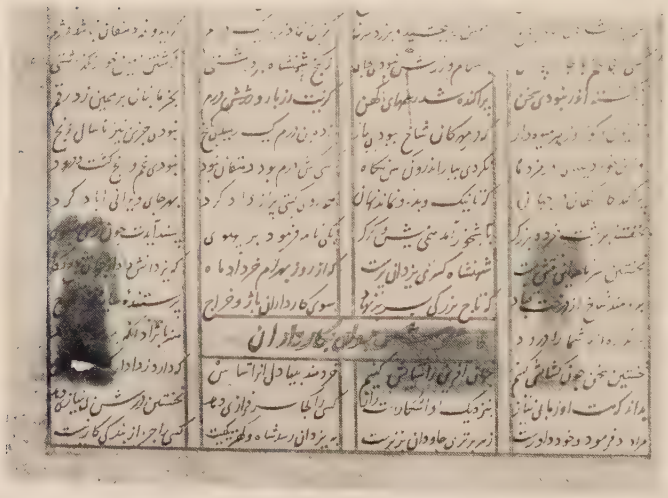
The medal awarded by the Provisional Government of Tsientsin in 1902 to those who had taken part in the defence or administration of the city during the Boxer rising. *Presented by Herr Paul Bauer, Austrian Consul-General in Tsientsin.*

The artist's models for the Copeman medal of Corpus Christi College, Cambridge. *Presented by Dr Monckton Copeman, F.R.S.*

LABORATORY NOTES: STAINS IN SILHOUETTE ON BOUND MSS.

IN November 1930 seven books of Persian manuscripts each with many coloured miniatures were sent to the Laboratory in order that those pictures in which Flake White or some form of carbonate of lead had been used, either alone or mixed with other pigments so as to give body to them, might be restored as far as possible to their pristine appearance. As is well known, Flake White tends to become black in time owing to traces of sulphuretted hydrogen in the atmosphere. The restoration was readily achieved in all cases by means of a solution of hydrogen peroxide in ordinary ether, prepared by shaking 'Hydrogen Peroxide, 20 vols.' with ether and using the supernatant layer of liquid only. This etherized solution is applied by a soft camel-hair brush, and cockling and swelling of the paper is thus avoided. No difficulty was encountered in this part of the work.





XXXVII. FIRDAUSI, 'SHAHNAMEH': STAINS IN SILHOUETTE

In one, and one only, of the seven books (Firdausi, 'Shahnameh', Oriental 1403 d) wherever yellow or green pigments were used a remarkable brown discoloration was found on the pages of the manuscript which preceded and followed the painting. It extended over 10–16 pages (sides) in either direction, and was most pronounced some three pages from the painting, where the paper had become so brittle that mending had been frequently necessary. The brown stains presented a charred appearance. A stain was never a sharp reproduction, but was always somewhat fuzzy, suggesting radiation or the passing of vapours of some kind either from the pigments themselves or from the medium by which they had been applied to the paper. The yellow pigment has been used for the two robes which appear lightest in Pl. XXXVII, fig. 1; the tapestry is green. Fig. 2 shows the stains two pages (sides) behind the painting, and fig. 3 is the same subject taken by ultra-violet light and showing the fractured condition of the paper. As far as one could judge by mere inspection, the yellow pigments in all of the books seemed to be the same and to correspond in colour with several specimens of orpiment. They were undoubtedly mixed with white lead, following the usual practice.

Sir Frank Short suggested that possibly Indian Yellow might be the pigment in this exceptional case, although it is an 'organic' substance and the MS. in question dates from A.D. 1438. As this colour has rather a bad reputation as regards stability and permanence of tint it had not been seriously considered as a probability. However, after going into the history and mode of preparation of the pigment, there seemed to be every reason to believe that the cause of the brown stains had been detected. This pigment seems originally to have been derived from the urinary calculi in camels, elephants, and oxen, but a regular manufacture was developed, especially in later days, at Monghyr in Bengal. It was there prepared from the urine of cows especially fed on mango leaves. Each cow produced about an ounce of the pigment per day, and the annual production of pigment amounted to 150–200 cwt.

Experiments with the pigment from Monghyr, for which we are indebted to Sir A. W. Hill, Director of Kew Gardens, have shown

that the colour is remarkably permanent, for a specimen painted on white notepaper which has been exposed to full daylight, and much direct sunlight, has remained practically unfaded since April, 1932.

In spite of its source, it is odourless both in the dry condition and when mixed with water, but when moistened even as a thin wash on paper with extremely dilute acid it gives rise to an odour at once recalling its origin. The colour at the same time is discharged, but restored again by dilute ammonia, although never quite to the same intensity. Orpiment under the same tests remained unchanged. Under ultra-violet radiation orpiment is quite black, exhibiting no fluorescence; Indian Yellow shows up brilliantly; and the yellow pigments of the manuscripts do not fluoresce. It was observed, however, that specimens of Indian Yellow which had been exposed to light for three months, whilst remaining pure yellow to the eye, showed notable blackening under ultra-violet radiation; and this seems to indicate that the freshly painted colour loses by volatilization or otherwise some ingredient which is responsible for fluorescence in the fresh pigment. This may be the volatile reagent which has produced the brown stains in the Persian MSS. and the accompanying destruction of the paper.

It remains to explain why sheets adjacent to the picture are not those worst affected. The vapours evolved from Indian Yellow are likely to be of such a nature as to encourage the growth of bacteria and mould, and, indeed, the condition of the stained sheets is very similar to that of decayed papers from tropical sources which have from time to time been examined. It is likely that the contiguity of pigments, and especially pigments of lead, has kept the sheets adjacent to the pictures more or less sterile whilst those farther away were subject to attack.

In a copy of Williams's *Select Views in Greece* (1829), a phenomenon of a similar nature was observed with ordinary printing ink. The pictures were India proofs and seemed to give off vapours which passed through the protecting sheet of tissue paper separating the engravings from the printed descriptions of the subjects. The brown stains reproduced the picture on the page following the tissue paper, but were not found on the back of the paper to which the

India proofs were attached. This is doubtless due to the relatively non-porous glue or starch adhesive used, as the paper seemed to be the same as that used for the printed description (Whatman, 1826). The brown coloration in this case is apparently due to volatile matters which are produced during the heating of the oil and their retention in the ink, but which escape when spread out in the thin film of an engraving. These vapours pass through the thin tissue paper but are absorbed by the size employed in the printed paper.

A. S.

RECENT PUBLICATIONS

THE fourth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in October of this year. This instalment carries the letter A from the heading *America* to that of *Anne* [*d'Orléans*] in 988 columns, as against 525 columns in the corresponding section of the previous catalogue.

The expansion is general and not due to the marked growth of any particular heading, although *Andersen* (*Hans Christian*) *the Novelist* has increased from 6 to 20 columns. The growth of the heading *Amsterdam* is more apparent than real, being largely due to transfers from the heading *Academies*.

Guide to the Principal Coins of the Greeks. It is now more than fifty years ago since Barclay Head published his epoch-making *Guide to the Coins of the Ancients*, which reproduced in collotype, with explanatory text, the coins set out in the Departmental exhibition. As he says in his preface, its object was 'primarily to supply a general chronological view of the coinage of the ancients'. The *Guide* met with instant success and has been in steady demand ever since, three subsequent editions being issued. In the meantime the collection has been notably enriched, while numismatic science has made considerable advances, and it was felt that with the exhaustion of the fourth edition the time had come to do something more than reprint the book, with minor corrections, in its original form. In the *Guide to the Principal Coins of the Greeks*, which now takes the place of this earlier work, several changes will be noticed. The *format* has been somewhat enlarged, and it has consequently been possible to space out the coins on the plates, much to their advantage; specifically

Roman issues have been omitted altogether; but place has been found for select examples of the bronze coinage, and a special section has been added illustrating the local issues of the Greek world under the Roman Empire. On the other hand, while a great many new coins appear in the plates and the results of modern research have been embodied in the text wherever possible, the geographical and chronological framework constructed by Head has been kept and his descriptions and notes adhered to wherever possible. The price of the book, which contains 50 collotype plates, is fifteen shillings.

The pocket-book entitled *Flints*, by the Keeper of British and Medieval Antiquities, has been again reprinted and remains in steady demand. It is an illustrated manual of the Stone Age for beginners in Prehistory, and gives a list of the museums in these islands, also in France and Belgium, where the best collections of flint implements may be seen and studied. Drawings and diagrams are supplied to assist the student to distinguish human work from natural products, and a glimpse given of the allied sciences with which some acquaintance is necessary for an enlightened treatment of the early remains of Man. No technical terms are employed here without explanation, and to many this manual will serve as a useful introduction to the official *Guide to the Antiquities of the Stone Age*, of which a third edition was published in 1926.

Among new facsimile reproductions in colour special mention is due to those of eight of the earliest engraved maps of the English counties. These are from Christopher Saxton's atlas of England and Wales (1579), and comprise Kent, Middlesex, Surrey, and Sussex on one sheet; Lincolnshire and Nottinghamshire on one sheet; Essex; Norfolk. The sheets are as in the original atlas, and are sold at 5*s*. each. Two more sheets, showing Oxfordshire with Berkshire and Buckinghamshire, and Leicestershire with Warwickshire, will be published early in January. If the demand for these reproductions is satisfactory, it is hoped to reproduce, by degrees, all Saxton's county maps.

Other coloured reproductions (at 5*s*. each) represent:

An Indian fresco at Bagh, of the VI–VII cent. A.D., from a copy by Mukul Dey.

A Chinese (Ming) painting of Two Cranes.

Coloured reproductions at 1*s.* each have also been issued of:

No. 40. La Sainte Abbaye (Add. MS. 39843, f. 1 b).

No. 41. King Henry VI as a Child (Cotton MS. Dom. A XVII, f. 75).

No. 42. St Barbara (Add. MS. 18851, f. 297).

No. 43. The Virgin seated, School of Jean Bourdichon (Add. MS. 35254 V).

The Emperor Akbar riding on an Elephant (seventeenth-cent. Mughal MS., Stowe Or. 16).

The Duel of the Physicians, from the Khamsa of Nizami (sixteenth-cent. Persian MS., Or. 2265).

No. 43 has also been issued with a calendar for 1933, and a list of the Keepers and Deputy-Keepers of the various Departments of the Museum.

New coloured postcard sets (1*s.* per set of 6; single cards 2*d.*):

B 63. Egyptian Painted Sculpture.

B 64. Egyptian Glass.

B 59–62. Medieval Scenes and Travesties from a Maestricht MS. about A.D. 1300 (Stowe 17).

Also the following monochrome sets (1*s.* per set of 15):

xcvii. Early Greek Sculpture.

xcviii. Classical Greek Sculpture.

EXHIBITIONS

Gifts of the Egypt Exploration Society.

A SMALL selection of the finest antiquities presented by the Egypt Exploration Society to the national collection was arranged in the Egyptian Sculpture gallery, and statues from its excavations already in the gallery were specially labelled. The Society (originally Fund) has for fifty years been a benefactor; the objects selected belong to every important phase of Egyptian history down to the Roman period, and are from numerous sites. The peculiar value of the Society's gifts to the collection, apart from the intrinsic value and interest of the objects, which will be readily appreciated, lies in the accurate scientific records concerning them.

It is hoped that this exhibition may emphasize the urgent appeal for more public support, issued by the Society on the occasion of its fiftieth anniversary. A guide to the special exhibition, by Messrs Glanville and Shorter, was published by the Society, price *6d.*

In connexion with this special exhibition the Department of Manuscripts exhibited a selection of papyri received by it from the Society, which were arranged according to the sites in which they were found. The selection was the same as that shown in 1922 to celebrate the twenty-fifth anniversary of the foundation of the Graeco-Roman Branch, and the guide then issued was again placed on sale.

Sir Walter Scott.

On 23 September, the centenary of the death of Sir Walter Scott, a temporary exhibition was opened in the gallery of the King's Library. The eleven printed books exhibited included copies of the first editions of *The Lay of the Last Minstrel*, *Marmion*, *Waverley*, and *Kenilworth*, and a copy of *Religious Discourses, by a Layman*, sermons written by Scott for a young candidate for the ministry. Among the ten manuscripts shown were the original autograph of *Kenilworth* and a letter from Scott to Mrs Slade, written in 1821, disclaiming the authorship of the Waverley novels. The Department of Prints and Drawings contributed six portraits, which included a mezzotint by Charles Turner after a portrait by Raeburn; and the Department of Coins three medals by W. Bain, W. Wyon, and Sir Francis Chantrey.

Japanese Colour Prints.

In the winter of 1920 an exhibition of Japanese colour-prints was held in the Prints and Drawings Gallery, selected from the finest examples in the Museum collection. This winter a similar exhibition is being held, equally full and covering all periods, but selected only from prints acquired during the last ten years. In 1931 Mr R. N. Shaw added to his former benefactions by presenting a group of nineteen fine impressions of rare prints, supplemented by three others in the present year. These, and a number of more or less recent purchases, are now shown for the first time. The majority of

the prints have been exhibited before, in one year or another, but many of them only for a brief period. The selection represents every phase of the art and all the principal masters except Sharaku (of whose prints, however, the Museum possesses a splendid series, acquired in 1909). Some interesting Chinese colour-prints of the seventeenth century recently presented by the National Art Collections Fund are shown side by side with some of the woodcuts from the same excessively rare set, in a different state, already in the Museum.

The exhibition was opened on 26 November, and a private view was held the day before. L. B.

Warren Hastings.

An exhibition was arranged jointly by the India Office and by the Trustees of the British Museum to commemorate the two-hundredth anniversary of the birth of Warren Hastings (1732–1818), and was opened in the Nimrūd Gallery on 6 December 1932. The India Office, as is to be expected, contains among its Records the documents received officially from Warren Hastings and others by the East India Company and still remaining in official custody, together with a number of MSS. of great importance acquired later from private sources. The British Museum possesses the whole of Warren Hastings's own papers, preserved in more than three hundred volumes (Add. MSS. 28973–29236, 39871–39904, 41606–41611) and containing not only most of the original dispatches and letters received by Hastings from the Company and from individuals, but in many cases the autograph drafts of letters sent by Hastings, as well as diaries and personal memoranda. Other smaller collections in the Museum, notably the papers of Sir Elijah Impey (Add. MSS. 16259–16271), also contain valuable Hastings material. The need for co-operation was therefore an obvious one if the Exhibition was to be made fully representative. The exhibits were chosen with a view to illustrating as far as possible the chief events in the life of Warren Hastings while bringing out at the same time the remarkable character and personality of the man. The greater part of the Exhibition consisted of MSS., but at the entrance to the Gallery were the original

portraits by Sir Joshua Reynolds and by George Romney, lent by Captain E. G. Spencer-Churchill and the India Office respectively, while a selection of further portraits of Hastings and others in the Museum was contributed by the Department of Prints and Drawings. The MSS. covered the period 1749–1818, except for a few items of later date, the earliest exhibit (no. 2) consisting of Hastings's original petition for a writership in the service of the East India Company. Among the exhibits covering Hastings's first period of service in India (1750–1764) was a selection from his correspondence with Clive (nos. 3–6), a fine letter from Clive (nos. 9, 9 A) on Hastings's appointment to the Governorship of Bengal being also included at the opening of the second period. The struggle in the Council between Hastings and Philip Francis, culminating in the historic duel of 17 August 1780, was very fully illustrated (nos. 22–5, 27–39 A), and the exhibits relating to the duel itself (nos. 45–53) could hardly have been more complete. In this last case the Francis MSS. in the India Office Library provided all the material relating to Francis's side, and the Museum collections brought out the side of Hastings. Amongst the latter were a remarkable letter to his wife written on the eve of the duel and intended for delivery in the event of his death (no. 50), a second letter to the same written immediately after the duel (no. 51), and a narrative of the whole affair in his hand-writing (nos. 52, 52 A and B). Hastings's letters to his wife are especially valuable for the light they throw on his personal character, and a representative selection, in addition to the two mentioned, was shown in no. 58 (written while in the fort of Chunár and enclosed in a quill for carrying in the ear of a native runner), and nos. 60–2, 64, 65. The diaries and other memoranda in the Exhibition included: an account of his final departure from India (no. 68); a chronology of the Impeachment (nos. 70, 70 A, 70 B); an abstract of one of the charges (no. 71), and records of his acquittal (no. 74); his famous conversation with Lord Moira on the subject of a peerage (no. 82), the honour paid him in both Houses of Parliament in 1813 (no. 84), and the progress of his last illness (no. 85). Amongst his purely private correspondence were shown two letters from Dr Johnson (nos. 88, 89), and one from Lord Nelson (no. 90), while nos. 93–9

illustrated Hastings's many-sided literary and other activities. In a case by itself (no. 100) was a large illuminated copy of the Shāh-Nāma, once his property and now in the India Office Library. The later exhibits included the autograph MS. of Lord Macaulay's celebrated essay on Warren Hastings (no. 91), and a letter (no. 92) from Lord Curzon while Viceroy asking for some relics of the 'first and greatest Governor-General'.

APPOINTMENT

MR. ADRIAN DIGBY, of Brasenose College, Oxford, has been appointed to an Assistant-Keepership in the Sub-Department of Ethnography.

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